ГИТАРА / ВОКАЛ

LED ZEPPELIN



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С конца 60-х годов и до сегодняшнего дня LED ZEPPELIN является одной из наиболее интересных и оригинальных рок-групп мира, оказавших огромное влияние на развитие тяжелого рока. Многие их песни стали хрестоматийными и вошли в учебники игры на гитаре.

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BLACK DOG

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES

Hard blues rock ♩=118

Intro:

N.C.

Gtrs. 1 & 2*

fade out

divisi

*mp***

cresc.

8vb

♩=168

Verse 1:

f

1. Hey, hey ma - ma, said the way you move, gon - na make you sweat, gon - na make you groove,

Gtrs. 1 & 2

loco

***

ff

1/4

3

1/4

1/4

1/4

****

Verses 2 & 3:

A5

2. Unh, nh child, way you shake that thing, gon - na

3. Heh, hey ba - by when you walk that way, watch

*****

f

* Guitar 1 (Right channel) is in downstems and Guitar 2 (Left channel) is in upstems.
** This pitch is from a tape effect and not playable. See Performance Notes.
*** Enter on drummer's cue.
**** Guitar 2 enters and sustains its A5 chord into Verse 2, whereas Guitar 1 plays it's A5 chord again on the downbeat of Verse 2.
***** Guitar 1 is faded out in the first measure. (Simile for all verses)

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A5

make you burn, gon - na make you sting.
heart - ache drip, can't keep a - way.

N.C.

Gtrs. 1 & 2*

ff

* Guitar 2 joins Guitar 1 through Verse 3.

A5

A5 N.C.

A5

Ah

Chorus 1:

A5 C5 A5

ff

— yeah, ah — yeah, ah, — ah, — ah, — ah —

Gtr. 3 *(L. + R. Channels)*

ff

Gtrs. 1 & 2

*

ff

* The Guitar 2 part omits the upper note of each power chord throughout the Chorus.

A5 C5 A5

— yeah, — ah — yeah, — ah, — ah, — ah. —

** Guitar 1 begins a slide up to A, while Guitar 2 repeats A5.

Verse 4:

A5

4. I got - ta roll, can't stand still, got - ta flame - in' heart, can't get my fill.

Guitar 3 out

Guitar 2 out

* Guitar 1 fades out and Guitar 2 sustains.

N.C.

A5

Gtrs. 1 & 2

Verse 5:

A5

5. Eyes that shine, burn - in' red, dreams of you all through my head.

** Guitar 1 is faded out in the second measure.

N.C. A5

Gtrs. 1 & 2

1/4 1/4 1/4 1/4

Bridge:

A5

mp

Ah ah ah ah ah ah ah ah ah ah ah ah

f *mp*

* Guitar 1 is faded out in the second measure.

** Feedback harmonic.

Chorus 2:

A A/G A5

*** *p* *mp* *f*

ah. Hey hey ba - by, oh ba - by,

Gtr. 1

f

****

Gtr. 2

f

*** Crescendo on upper note in vocal(e).

**** Hammer on between thumb and second finger.

G/E** D A5 A/G A5

pret - ty ba - by, dar - lin' can't you do me now? _

ff f

*

ff f

G/E D A5

Hey, _

ff f

* Although these are the proper chords, various notes are emphasized each time they're strummed.

** The note E is played here by the Bass guitar only, throughout Choruses 2 and 3.

A/G A5 G/E D A5

___ ba - by, oh, ___ ba - by, pret - ty ba - by, move me while you do me now. _

ff f

ff f

A/G A5 G/E D

6. Did - n't

ff

ff

Verse 6:

A5

f

take too long ___ 'fore I found out ___ what peo - ple mean _ by down and out. _____

N.C.

A5

Gtrs. 1 & 2

ff

1/4

3

1/4

1/4

1/4

Verse 7:

A5

7. Spent my mon - ey, took my car, ___ start - ed tell - in' her friends _ she gon - na

* Guitar 1 fades out in measure 3.

N.C. A5

be a star.

Gtrs. 1 & 2

ff

1/4 1/4 1/4 1/4

3

Verse 8:

A5

8. I don't know, but I been told, a big legged wom - an ain't

* >

2 0

* Guitar 1 fades out in measure 2.

N.C. A5

got no soul.

Gtrs. 1 & 2

ff

1/4 1/4 1/4 1/4

3

A5 N.C.

2 0 7 5 6 7 7 5 1/4 1/4 1/4

Chorus 1:

Oh

A5 C5 A5

ff

— yeah, oh — yeah, ah, — ah, — ah, — oh —

Gtr. 3

ff

Gtrs. 1 & 2

ff

A5 C5 A5

— yeah, — oh — yeah, — ah, — ah, — yeah. —

* The Guitar 1 and 2 parts have been combined.
The Guitar 2 part omits the upper note of each power chord throughout the Chorus.

Verse 9:

A5

f

9. All I ask ___ for, all I pray, ___ stead - y load - ed wom - an gon - na come my ___ way.

f

f

* Guitar 1 slides into A5 and fades out in measure 2, Guitar 2 sustains.

N.C.

A5

Gtr. 3

ff

Gtrs. 1 & 2

ff

Verse 10:

A5

10. Need a wom - an, gon - na hold my hand_ will tell me no__ lies,_ make me a hap - py man.

* Guitar 1 fades out in measure 2.

N.C.

Bridge:

A5

mp

Ah ah ah ah ah ah

Gtrs. 1, 2 & 3

* **f**

T A B 2 0

* Guitar 3 fades out in measure 1, Guitar 1 in measure 2, and Guitar 2 sustains throughout.

ah ah ah ah ah ah

** **p** — **mp**

mp — **p**

ah.

Gtr. 3***

mp

0 2 0 4 0 2 0 0 3

Gtr. 1

f

2 2 0

Gtr. 2

p — **pp**

f

5 2 2

** Crescendo on upper note in vocal, decrescendo on the lower note.

*** Guitar 3 is recorded through a Leslie amplifier (rotating speakers), and on a separate track with a standard amplifier.

Chorus 3:
(Guitar solo):

A5 G/E D7 A5

f *ff*

Rhy. Fig. 1 **end Rhy. Fig. 1**

Let ring

ff *f*

Rhy. Fig. 1A **end Rhy. Fig. 1A**

ff *f*

w/Rhy. Figs. 1 *(Gtr. 1)* **& 1A** *(Gtr. 2), 12 times till fade*

A5 G/E D7 A5

ff

**

La - da ah e ah

Gtr. 3

f *ff*

*

* Standard amplifier from here on, no Leslie.

** Volume in mix is much lower.

A5 G/E

yes I will. And yes I

ff

D7 A5

real - ly, real - ly do ba - by, ba - by,

G/E D7 A5

ba - by. I can real - ly do you, huh?

Let ring

G/E D7

Ooh, wew, you do it ba - by.

A5 Dsus

Push it, ba - by, push it, ba - by, push it, ba - by,

(8va)

** w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

D7 A5 A/G A

push it, ba - by, push it, ba - by, push it, babe

Gtr. 3

(8va) loco

Gtr. 4 Rhy. Fig. 2

* Leslie amp returns, standard amp out.

** Guitar 1, Rhy. Fig. 1 mixed lower to make room for Guitar 4, Rhy. Fig. 2 (Right Channel)

Dsus/G/E D A

babe.

end Rhy. Fig. 2

w/Figs. 1 *(Gtr. 1)*, **1A** *(Gtr. 2)* **& 2** *(Gtr. 4), 6 times till fade*

A/G

ooh,

Gtr. 3

Dsus/G/E D A

babe.

Ooh,

Separate track

aah ooh.

Separate track

Ooh. ___

Let ring

I'd real - ly like to do it now.

Choke

fade out

I'd real - ly like to do it now.

HEARTBREAKER

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and JOHN BONHAM

Moderately ♩=98

Intro:

Play 3 times

N.C.

Even bend

Verse 1:

A5 D A

1. Hey, fel - las have you heard the news, you know that An - nie's back in town. It

D A

won't take long till some - one can see all the fel - las lay their mo - ney down? Her

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D A

style is new but the face's the same as it was so long a - go, but

D A D

from her eyes a dif - 'frent smile like that of one who? knows.

A D A D A N.C.

2. Well

1/4

1/4

1

1/4

1/4

Verse 2:

A5 D A

it's been ten years and may - be more since I first set eyes on you. The

mf

D A D

best years of my life gone by. Here I am a - lone and blue. Some peo - ple cry and some peo - ple die by

A D

the wick - ed ways of love. But I'll just keep on roll - in' a - long with the

A D A D A

grace of the Lord a - bove.

f

(C5)
N.C.

Peo - ple talk - in' all a - round 'bout the way you left me flat.

I don't care what the peo - ple say, I know where their jive is at.

(D5)

One thing I do have on my mind if you could clar - i - fy, please do. It's the

(E5)

way you call me an - o - ther guy's name when I try to make love to

you, yeah. *I* try to make love, aint no use. (Uh,) give it

E5 E

to me. (Uh,) give it.

ff

Freetime

Guitar Solo 1:

mf

* Accidentals apply only to indicated notes throughout freetime solo.

** Bend strings behind nut.

a tempo

1/4

1/4

3 3 6 6 6 6 7

1 1

3

7 3

9 9

accel.

1/2 1/2 1/2

Feedback

Let ring

With double time feel

Play 3 times

A7 A13sus A7(♭) A6 A7(♭) A13sus A7 A13sus A7(♭) A6 A7(♭) A13sus

f

Rhy. Fig. 1

f

w/Rhy. Fig. 1 *(4 times)*

Am7 A13sus Am7 A6

mf

mf

Guitar Solo 2:

w/Rhy. Fig. 1 *(8 times)*

(A)

N.C.

mf

hold bend

1 1/2

1/4

hold bend

1 1/2

hold bend

A G A C A G A G A C A G

1 1/2 1/2 1 1/2 1/2 2

A G A C A G A G A C A G

1 1/2

A

N.C.

1. Ooo,

8va

loco

Verse 3:

A D A D

work so hard I can't _ un - wind, _ get some mon - ey saved, a - buse my love a thou - sand times, _ how - e - ver hard I try. _

A D A D

Heart - break - er your time _ has come, can't take your e - vil ways. Go a - way _ ya heart - break - er. _

A D A D A D A D A

Ah, _

N.C.

Heart - break - er! Heart - break - er! Heart!

SINCE I'VE BEEN LOVING YOU

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES

Slow jazzy blues rock ♩ = 122 (♫ = ♩ ♪)

4/4 with a 12/8 Swing feel

Intro:

Gtr. 1*

N. C. Cm** Fm

mp

Cm

P.M.

E♭

Fm7 (B♭/F) Fm7 Fm7 Fm7

***

Cm7**** B♭ *** B♭11 Gm11 (Gm7(♭13)) Cm Cm7 B♭/C F/C Cm7 E♭

* Les Paul: volume is varied throughout (approximate: neck = 10, bridge = 7).
** Chords implied by the organ bass pedals.
*** Chords stated or implied by the organ. Passing chords in parenthesis. This Fm7 can also be thought of as Ab/F. This chord voicing approach is used on the organ throughout the song.
**** Both pickups: neck = 10, bridge = 7.

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Gm7 A♭ Fm

Oww!

E♭ G/D Cm E♭ D7 D♭maj7

Verse 1:

Cm7(13) (F/C) Cm7 N.C. B♭/F N.C. A♭m6

1. Work - in' from sev - en ____ to e - lev - en ev - 'ry night, _

N.C. Cm9 Cm7 Cm11

it real - ly makes life a drag, ____ I don't think that's right, ____

* Bridge (lead) pickup only = 10

** Both pickups: neck = 10, bridge = 7.

N.C. Fm7 F/C

I've real - ly been the best, the best of fools, I did what I could, yeah.

Cm7 Cm11(♭5)/G

'Cause I love you, ba - by, how I love you, dar - ling, how I love you, ba - by,

Cm7

ma - ma love you, girl, lit - tle girl.

Gm7 A♭ Fm

But ba - by, since I've been lov - in' you, yeah, I'm a - bout to lose, my wor - ried

f *Let ring*

* Add fuzztone.

** Interior strings are muted with left hand.

E♭ G7/D Cm E♭ D7 D♭maj7

mind, oh yeah.

Verse 2:

Cm7

2. Ev - 'ry bod - y's try'n to tell me,

mp *Let ring*

Fm Fm7

that you didn't mean me no good,

Cm7 Cm11 (Cm6(11))

I've been try - in', Lord, let me

* Fuzztone out.
** Position hand at first fret.
*** Re-position hand at third fret.

Cm7

tell, let me tell you I real - ly did the best I could. _

N.C. Fm7 B♭/F

I've been, I've been work - ing from sev - en,

mp p

Fm7

ah, to e - lev - en ev' - ry night, __ I said it kind - a makes my

pp

Cm7

life a drag, drag, drag, drag, Lord, _____

mp

Cm9

yeah ____ that ain't right __ now, now.

f

Gm7 A♭ Fm

Since ____ I've been lov - in' you, __ I'm a - bout to lose ___ my wor - ried

f

E♭ G/D Cm E♭7 D7 D♭maj7

mind. *Watch out!*

mp

Gtr. 2

****

f

* Add fuzztone.
** Third string muted with fretting hand. Open second string occurs later in the song and may be a guitar error, but is notated for accuracy.
*** Fifth string muted with fretting hand. See suggested fingering. Fuzztone out.
**** Bridge pickup: 10, with medium fuzz.

Bridge:
Guitar Solo:

Cm7

mp *Let ring*

C5 Cm

f

Fm7

**

F5 Fm Fm7/C

Cm7 Cm9

mf

C5

8va

* Add fuzztone.
** Downstrums only through measure eleven.

Fm7 B♭/F Fm7 B♭/F

mp

F5

8va

Fm7 B♭/F Fm7 B♭/F

8va

Cm7 F7/C Cm7 F7/C

mf

loco

Cm7 F7/C Cm7 F7/C

C5

Gm7 A♭ Fm

G5

E♭ G7/D Cm E♭7 D7 D♭maj7

* Fuzztone out.

Verse 3:

Cm7 F°sus Cm

3. Said I've been cry - in, yeah. _ Oh my tears they fell like _ rain, _

mf *mp* *f*

Guitar 2 out

f

13

Eb7

don't you hear, _ don't you hear them fal - ling,

Gtr. 1

ff

D7

don't you hear, _ don't you hear them fal - ling? _

* Downstrums. Add fuzztone.

E♭ G7/D Cm E♭7 D7(♯9) D♭maj7

Verse 4:

Cm

4. Do you re - mem - ber ma - ma, when I knocked up - on your door, I said you had the nerve ___

mf

Let ring

Fm9

to help? You did - n't want me no more, ___ yeah. ___

Cm

O - pen my front door, hear my back door slam, you know I must have

C7

one of them new fan - gled, new ___ fan - gled back door men, yeah, yeah, yeah, yeah, yeah, yeah.

B♭/F F Fm7

I've been a' work - ing from sev - en, sev - en, sev - en to e -

le - ven ev - 'ry night it kind - a makes my life a drag, ___ (a

* Notes and lyrics in parentheses are whispered here.

Cm7 Cm11

drag,) a drag, drag, ah,

Cm7

yeah it makes a drag.

Gm7

Ba - by since I've been lov - 'in you,

Ab Bb/Ab Fm

I'm a - bout to lose, I'm a - bout to lose, lose my wor - ried

E♭ G7/D Cm E♭7 D7 D♭maj7

mind. And just one more, just one more.

f

A♭ B♭/A♭ A♭

Refrain:

Ah, yeah.

ff

Fm E♭ G7/D Cm E♭7

Since I've been lov - 'in, I'm gon - na lose, my wor - ried mind.

mf

D7 D♭maj7

fade out

ritard.

Freely

mp

P.M.

* Fuzztone out.

** Slide down and up repeatedly.

IMMIGRANT SONG

Words and Music by
JIMMY PAGE and ROBERT PLANT

Moderately ♩=112

Intro:

N.C.*

Gtr. 1 *(Elec.)*

(use rear pickup)

mf

Ah, ah.

Asus2

1. We

f

Gtr. 2

** *f*

* Note: All chord names reflect composite guitar harmonies.

** With amplifier vibrato set to 16th note pulse.

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Verse 1:

E5 A(9)

come from the land of the ice and snow, from the mid - night sun where the hot springs flow.

f

Gtr. 2 tacet

f Continue amplifier vibrato

F♯(9)

Ham - mer of the gods, will drive our ships to new

Gtr. 1

mf

Gtr. 3

mf

** Muted scratch/strum-roughly parallels the bass part.

F♯(9)

land. To fight the hordes and

sing and cry. Val - hal - la I am com - ing.

A5 E5 A

Gtr. 1

Gtr. 2

Gtr. 3

* Return 16th note amplifier vibrato

F♯

mf

Gtr. 2 tacet

A

B

Al - ways sweep with,

with thresh - ing oar.

Gtr. 1 *(Tripletracked)*

f

Gtr. 3

mp

C

Our on - ly goal will be the west - ern shore.

div. *

* Overdub

(Intro:)

F♯(9)

Ah,

mf

F♯(9)

ah.

Verse 2:

A5 E5

2. We come from the land of the ice and snow, from the

Gtr. 2

* Return 16th note amplifier vibrato with Guitar 2.

Asus9 F♯(9)

mid-night sun where the hot springs ___ flow. ___ How soft ___ your fields ___ so green. Can

Gtr. 1

Gtr. 2

Gtr. 2 tacet

Gtr. 3

* Return muted scratch/stum part.

whis - per tales ___ of gore. ___ Of

Gtr. 3

F♯(9) F♯5 A5 E5

how we calmed the tides of war. We are your

Gtr. 1

Gtr. 2

* Return 16th note amplifier vibrato.

Gtr. 3

E5 A5 F♯(9)

ov - er Lords.

Gtr. 2 tacet

A

B

Al - ways sweep

with thresh - ing oar.

Gtr. 1

f

Gtr. 3

p

C

Our on - ly goal will be the west - ern shore.

* Additional Guitar in unison with
original (treble pick-up with distortion.)

F♯(9)

So

mf

mf

now you'd bet - ter stop, and re - build all your ru - ins. For

* *div.*

* Upstemmed part on beats 3 & 4: additional guitar fill.

F♯(9) C9

peace and trust can win the day, de - spite of all your los - ing.

mf

mp

F♯(9) C9

div.

mp

F♯(9) C9 F♯(9)

Ooh. Ooh. Ooh. Ooh. Ooh.

C9 F♯ C9 F♯ C9

Ooh. Ah.

mf

mp

F♯ C9 F♯ C9

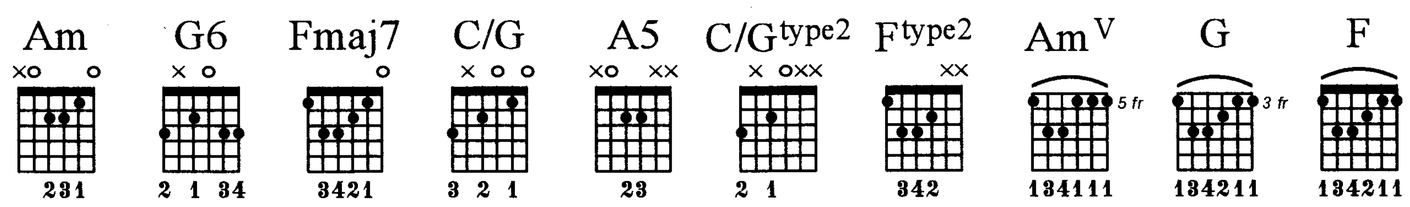
Ooh. Ooh. Ooh. Ooh. Ooh.

F♯ C9 F♯ C9 F♯

Ooh. Ooh. Ooh. Ooh.

STAIRWAY TO HEAVEN

Words and Music by
JIMMY PAGE and ROBERT PLANT



Slowly ♩=72

Am E+/G♯ C/G D/F♯ Fmaj7

Acous. Gtr.

p *sostenuto*

G/B Am E+/G♯ C/G D/F♯

Recorders *(recorders arr. for gtr.)*

pp *sempre molto legato*

p

Fmaj7 G/B Am C D Fmaj7 Am

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C G D C D Fmaj7 Am

Verse 1:

C D Fmaj7 Am E+/G♯ C/G D/F♯

1. There's a la - dy who's sure all that glit - ters is gold and she's

p

Fmaj7 G/B Am E+/G♯

buy - ing a stair - way to heav - en. When she gets there she knows if the

pp

C/G D/F♯ Fmaj7 G/B Am

stores are all closed, with a word she can get what she came for.

C D Fmaj7 Am C G

Ooo, and she's buy - ing a stair - way to

p

D C D Fmaj7 Am

heav - en. There's a sign on the wall, but she wants to be sure, 'cause you

C D Fmaj7 Am E+/G♯

know some - times words have two mean - ings. In a tree by the brook, there's a

C/G D/F♯ Fmaj7 G/B Am

song - bird_ who sings,_ some - times all of our thoughts are mis - giv - en.

E+/G♯ C/G D/F♯ Fmaj7 G/B Am G/B

mf

p

Am7 A7sus D/A Am7 Em/D

pp *cresc.* *mp*

Ooo, ____ it makes me won - der. ____

(Doubled by 12 stg. elec. gtr.)

D C/D D Am7 A7sus D

Ooo, ____ makes me won - der. ____

Am7 Em/A /D D C/D D *Verse 2:* C G/B

2. There's a feel - ing I get ____ when I
(2nd time) thoughts I have seen ____ rings of

Rhy. Fig. 1

Elec. Gtr. *(12 Stg.)* **Rhy. Fig. 1A**

mf *Sustain all notes to form chords*

Am C G/B Fmaj7 Am

look to the west, and my spir - it is cry - ing for leav - ing.
smoke through the trees, and the voic - es of those who stand look - ing.

(1st time only) In my

*T

*T

C G/B Am7 A7sus D

(Play voicings below)

Ooo, it makes me won - der.

Rhy. Fig. 2

Rhy. Fig. 2A *(continued above in slashes)*

* T=Thumb

Am7 Em/D D C/D D A Am7 A7sus

Ooo,

D (Em) Am7 Em/D D C/D D A

④ 7 fr

real - ly makes me won - der.

3. And it's

Verse 3: (poco accel.)

w/Rhy. Figs. 1 & 1A

C G/B Am C G/B Fmaj7 Am

whis - pered that soon if we all call the tune, then the pi - per will lead us to rea - son. And a

C G/B Am C G/B Fmaj7 Am

new day will dawn, for those who stand long, and the for - ests will ec - ho with laugh - ter.

w/Rhy. Figs. 2 & 2A

C G/B Am7 A7sus D Am7 Em/D D C/D D Am7 A7sus

(♩=84) *Verse 4:*

(Drums enter) **w/Rhy. Figs. 1 & 1A**

D (Em) Am7 Em/D D C/D D C G/B

Oh.

4. If there's a bus - tle in your

Am C G/B Fmaj7 Am C G/B

hedge - row, don't be a - larmed now, it's just a spring - clean for the May queen. Yes, there are two paths you can

Am C G/B Fmaj7 Am

go by, but in the long run, there's still time to change the road you're on.

w/Rhy. Figs. 2 & 2A **w/Fill 1**

C G/B Am7 A7sus D Am7 Em/D D C/D D

And it makes me won - der.

Verse 5:

w/Fill 1 **w/Rhy. Figs. 1 & 1A**

Am7 A7sus D Am7 Em/D D C/D D C G/B

Ahh. Your head is hum - ming and it

Am C G/B Fmaj7 Am C G/B

won't go, in case you don't know, the pip - er's call - ing you to join him. Dear la - dy can you hear the wind

Am C G/B Fmaj7 Am

blow, and did you know your stair - way lies on the whis - 'prin' wind,

C G/B D Dsus

oh.

Acous. Gtr.

poco rit.

ff

Elec. Gtr.

ff

Fill 1 *(elec. gtr.)*

D

Dsus D C(9) C(♯11 9) C(9) C(♯11 9) C(9) D

Dsus D C(9) C(♯11 9) C(9) G/B Gmaj7/B

Guitar solo:

Am G6 Fmaj7 Am C/G (G bass) Fmaj7

Rhy. Gtr. *(elec.)*

Rhy. Fig. 3

*(root only)

f *slight vib.*

* Let upper notes sustain from previous 8th note while playing "root only"

w/Rhy. Fig. 3

Am C/G Fmaj7 Am C/G

Fmaj7 Am C/G Fmaj7

w/Fill 2

Am C/G Fmaj7 Am C/G

hold bend

w/Fill 2 **w/Fill 2**

Fmaj7 Am C/G Fmaj7 Am C/G

loco

P.M.

w/Fill 2

Fmaj7 Am C/G Fmaj7

Fill 2 *(Slide Gtr.)*

Am^{V} G F G Am^{V} G

(all stgs.)

f

(Vocals 8va till)*

And as we wind on down the road, our shad - ows tall - er than our soul

F *sim.* G Am^{V} G F G

there walks a la - dy we all know

w/Fill 3

Am^{V} G F G Am^{V} G

who shines white light and wants to show how ev - 'ry - thing still turns to

w/Fill 3

F G Am^{V} G **w/Fill 3** F G

gold. And if you lis - ten ver - y hard,

w/Fill 3

Am^{V} G F G Am^{V} G Fmaj7

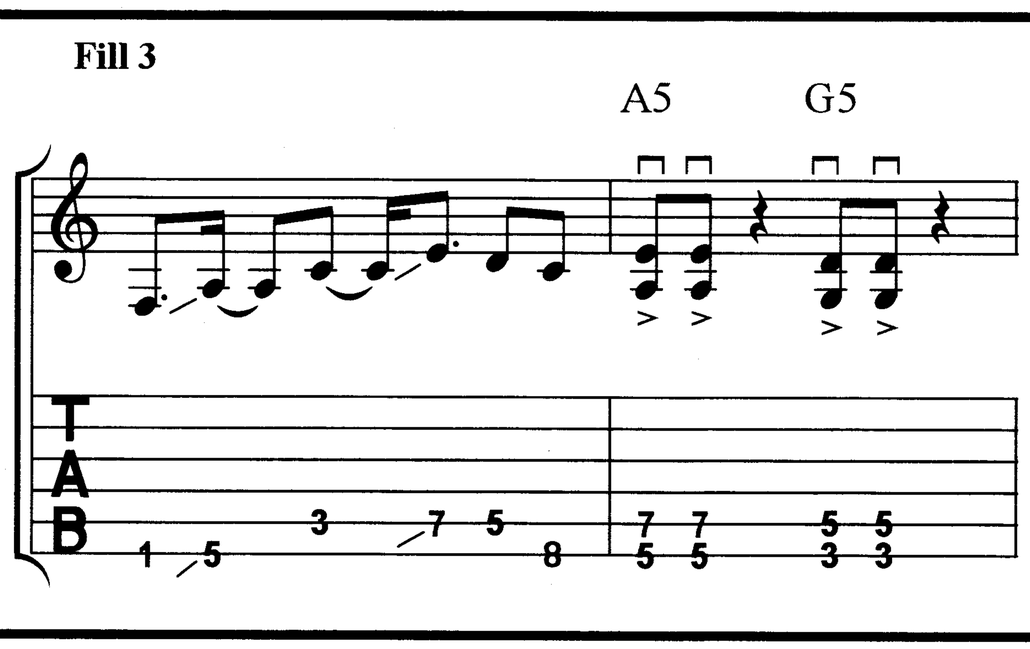
the tune will come to you at last, when all are one and one is all

w/Fill 4

G Am^{V} G Fmaj7

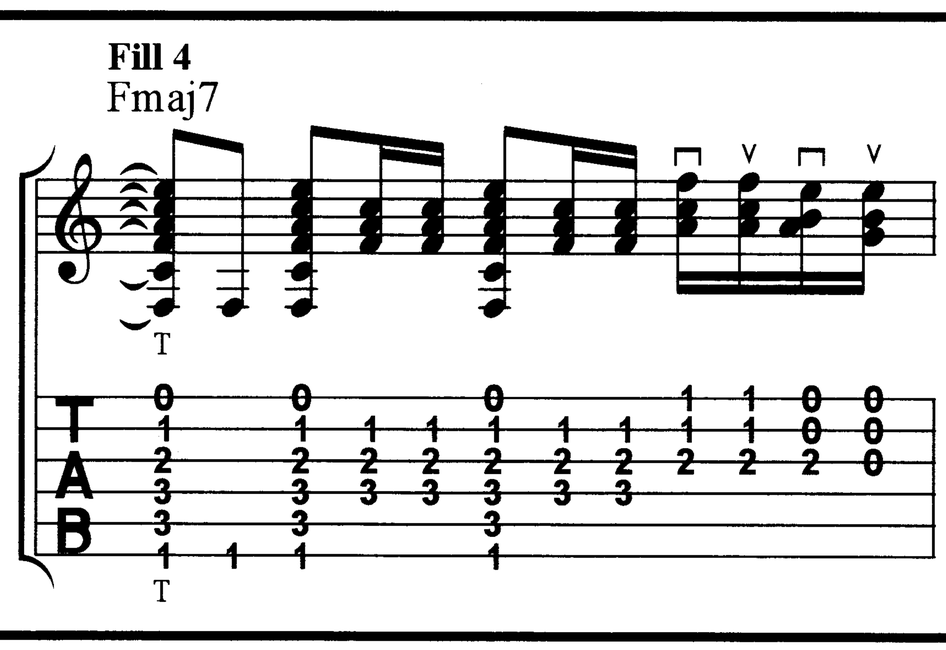
yeah, to be a rock and not to roll.

Fill 3



Fill 4

Fmaj7



A5 Am C/G type 2 C/G F type 2 Fmaj7

Rhy. Fig. 4

w/Rhy. Fig. 4

A5 Am C/G type 2 C/G

F type 2 Fmaj7 A5 Am C/G type 2 C/G F type 2 Fmaj7

Am C/G (G bass) (chord)

poco rit.

molto rit.

Fmaj7

Freely

rit. poco a poco

And she's buy - ing a stair - way to heav - en.
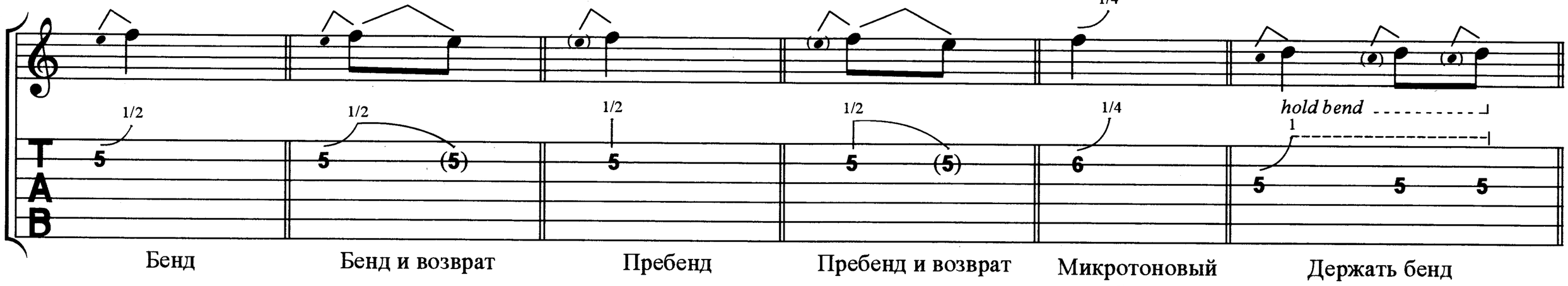
dim.

РАСШИФРОВКА ОБОЗНАЧЕНИЙ И СОКРАЩЕНИЙ
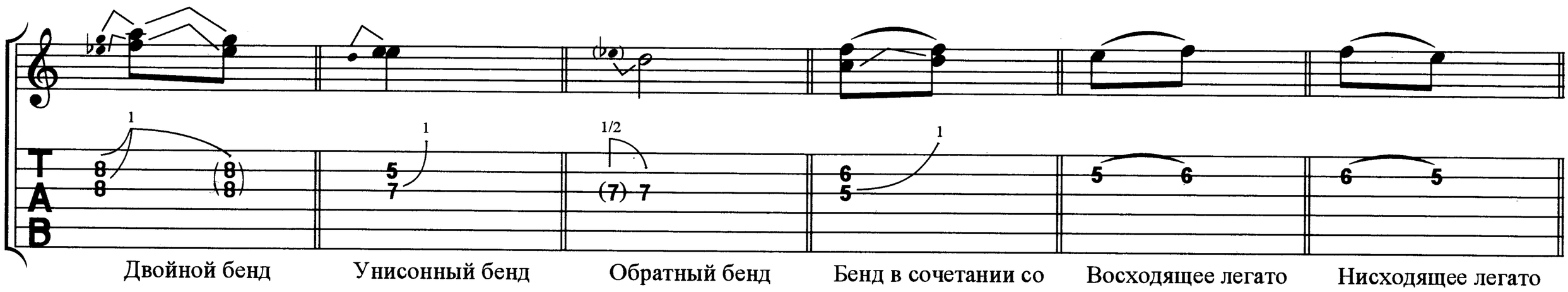
Gtr. - гитара
Elec. Gtr. - электрогитара
Acous. Gtr. - акустическая гитара
N.C. - (No chords) - Нет аккордов
let ring - оставьте звучать
Guitar Solo - гитарное соло
Verse - куплет
Chorus - припев
Bridge - бридж, средняя часть
Spoken - проговаривается
See additional lyrics - см. слова в конце песни

Rhy. Fig. - ритмическая фигура
w/Rhy. Fig. N - вместе с ритмической фигурой N
end Rhy. Fig. N - конец ритмической фигуры N
w/Fill N - вместе с заполнением N
Feedback - обратная связь
w/dist. - с эффектом "distortion"
w/clean tone - играть на "чистом" звуке
hold - держать аккорд или бенд
Grad. release - постепенный возврат
A.H. pitch - высота искусственного флажолета
Volume swell - мягкая атака при помощи ручки громкости
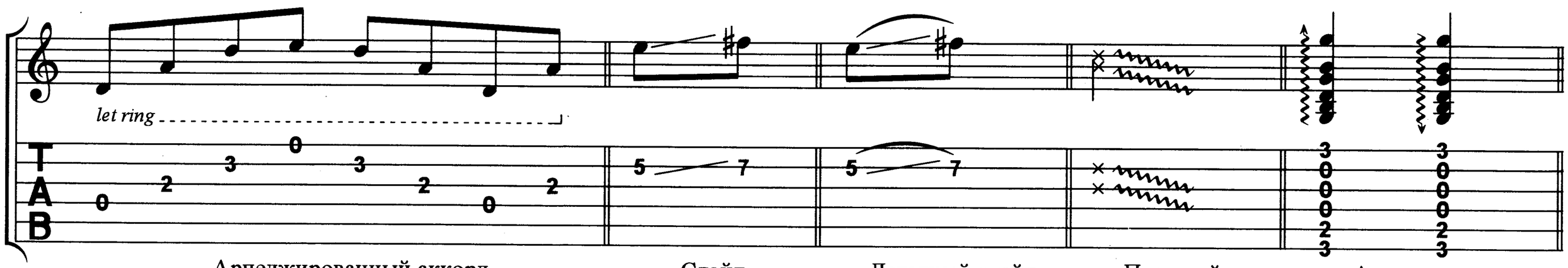
Guitar
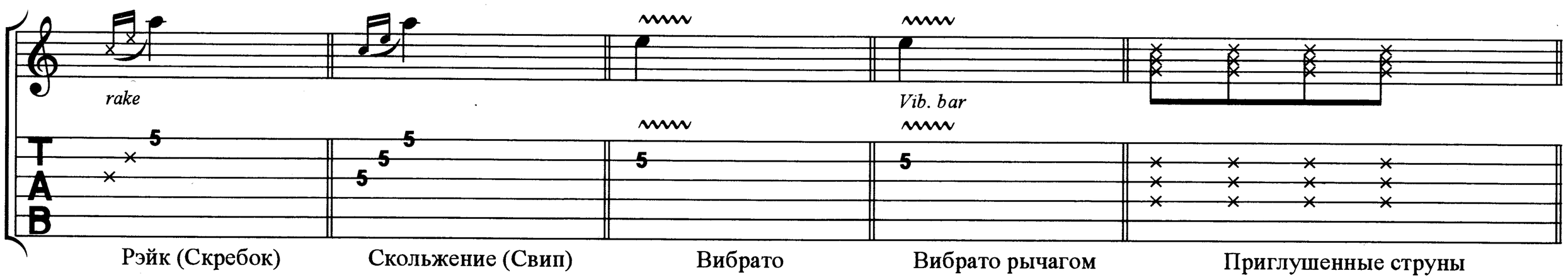


Бенд | Бенд и возврат | Пребенд | Пребенд и возврат | Микротоновый бенд | Держать бенд
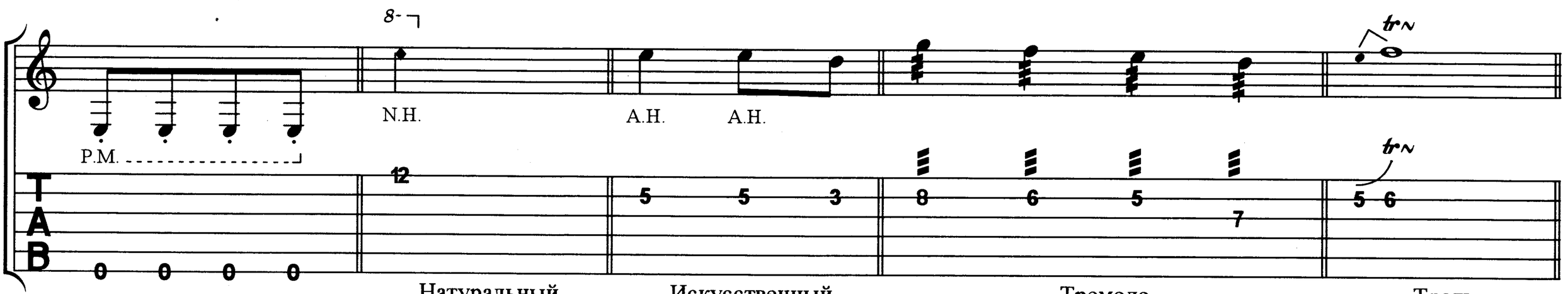


Двойной бенд | Унисонный бенд | Обратный бенд | Бенд в сочетании со статичной нотой | Восходящее легато (Хаммер-он) | Нисходящее легато (Пул-офф)



Арпеджированный аккорд | Слайд (играть обе ноты) | Легатный слайд (2-я нота не извлекается) | Пик-слайд | Арпеджиато



Рэйк (Скребок) | Скольжение (Свип) | Вибрато | Вибрато рычагом | Приглушенные струны



Глушение кистью (Мют) | Натуральный флажолет | Искусственный флажолет | Тремоло | Трель

ГИТАРА / ВОКАЛ

LED ZEPPELIN

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